language. I was interested in the spoken word of the linguistically pure 114
Hottentot. The difficulties of making oneself understood with illiterates
had the advantage that they concentrate all their attention on listening 126
and when I was attempting to repeat what I had heard in a phonetically
correct manner they demanded a much stricter accounting than would
have been required in any agreement on paper on the basis of conven-
tional signs. In this way I first established the native names for the ani-
mals [341] and then for the plants which I gathered. From these studies
came other linguistic stimulations, in the way that a simple example will
illustrate. One Hottentot, whom I asked if he had ever seen the large,
South African ant-eater, the aardvark, which animal is very difficult to
shoot, promised, to my great amazement to bring me one that same
evening. He brought a root, because I had not pronounced the Hottentot
term for this animal with the accent on the last syllable and with a rising
word-tone (/kxubu·s), but with the accent on the first syllable and with a
falling word-tone (/kxu·bus). Such misunderstandings occurred frequently
in the course of the first year. They showed me again and again the
necessity of never leaving out of consideration the phonetic side of the
language and of marking every new word immediately with diacritical
signs, since I might have to differentiate it later from a similar sounding
one.

The counter check, whether I had used enough signs to differentiate
similarly sounding words and had chosen the right ones, was simple.
After several days I would pronounce the words I wished to test to a native,
reproducing them exactly from the chosen signs and then I saw at once
whether he had understood the meaning clearly or not in the sense that
the written method wished to convey. I then compared the results of this
method with the customary way of writing it and soon came to the con-
viction that there were not sufficient signs in use to reproduce the sound
relationships of the Nama language as was necessary from the phonetic
viewpoint and as was desirable in the interest of a clear differentiation of
similarly sounding words.

In the stories that follow later I shall give examples of morphology
and syntax of the Nama language. I will restrict myself here to giving
the results of my investigations of phonology.

1. The Clicks 194

Clicks are the most noticeable sounds in the Nama language, and
learning to differentiate and pronounce them belongs to the first and

11: Maingard Q-5 (1931-1932) 1932
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128 veniently expressed in English. It will therefore be seen that the present collection gives ample material, not merely to the historian and to the ethnographer, but also to the student of the language.

METHOD

● 126 Believing as I do in carefully sifting any evidence available, especially from these very uncultured people, and having the opportunity to do so, I was able to check the collection of both texts and other material from a number of informants. For the texts particularly, I first got *Tabab* to tell his story. As he got very excited in the process of reviving the half-faded memories of his young days, I got a younger man, Thomas Links, *Tsi:ta* by his Korana name, to repeat verbatim *Tabab's* version very slowly, to give me an opportunity of recording *Tabab's* exact words. To increase the certainty, */Kutsi* translated into English. That was in the afternoon of December 6th. On the morning of December 7th, I read over to */Kutsi*, while alone with him, what I had written down. In the afternoon of the 8th, I again read, this time before all my informants, the same texts, sentence by sentence, enquiring with */anusa*, " correct," after each, the question being addressed to each of the four old men in turn. And only once I had the answer */anutama*, " not correct." This method I still used during my second trip. For the text of the */habab* ceremony, *Iis* gave me the words, constantly referring for her information to the older *Meis*, and being also assisted by *Kheis*. She gave me the English on the first day and the corresponding Korana on the next.

I have little doubt that, by this system of cross-checking, I have secured a perfectly faithful rendering of the text, which I have further given without the least alteration, just as I heard it spoken. I have introduced no emendations, and I have not attempted, where the Korana seemed to violate the rules of strict grammar, to alter the words of my informants accordingly. The Korana of the texts is, in the strictest sense of the term, " as it is spoken " among the *//aremŋ// ais* at Bloemhof.

(A). HISTORICAL TEXTS

173 (i) The traditional history of the Korana from */Kutsi*.

He explained that he got his information from his mother, who was a Korana and was very fond of telling him about their old customs and traditions.

193 The Korana people say *huri xu da na xã /kũ* " we come from the
167 sea, migrating in search of better pasture." *xã* means " to trek in order

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THE MUSIC AND MUSICAL INSTRUMENTS OF THE KORANA.*

By PERCIVAL R. KIRBY, M.A., D.Litt., F.R.C.M.,
Professor of Music, University of the Witwatersrand,
Johannesburg.

114 Although a certain amount of information is available regarding the musical practices of the Nama Hottentots, little firsthand knowledge concerning those of the Korana has hitherto been collected, and that little is for the most part scattered throughout the writings of a few travellers and missionaries. I therefore welcomed the opportunity of accompanying my colleague Professor L. F. Maingard to the Bloemhof area, where he had found quite a considerable number of Korana, many of them of great age, but still retaining considerable mental and physical powers.

The results of my investigation have been grouped under the headings, Musical Instruments, Vocal Music, and Musical Terms.

MUSICAL INSTRUMENTS

●126 534 Owing to the fact that these few old survivors of the Korana race are no longer living under their original tribal conditions, and also because the younger generation has been subjected to European influences, the musical instruments of ancient days are, almost without exception, no longer played. But the old people still retain their knowledge of them, and were not only ready and willing to impart information about them but did their very best to construct actual specimens, to perform upon them, and to instruct me in methods of performance. In this way seven distinct instruments, together with the manner of making and playing upon them, were identified; and they include examples of Percussion, Wind, and Stringed instruments, and also the "Bull-roarer." The information gathered was as follows.

1. *Percussion Instruments*

534 A drum, named */khais*, was made and played by the Korana women. They took the wooden jar or pot, called *//hoes*, made from the willow tree,

*This study deals with a portion of "A Survey of the Music and Musical Practices of the Native Peoples of Southern Africa," now being conducted by the writer under the auspices and with the support of the Carnegie Corporation of New York and the Research Grant Board of the Union of South Africa.

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harmonics of the string are powerfully produced. As I have gone very fully into the history of and methods of construction and performance upon this instrument in my paper " *The Gora and its Bantu Successors*," published in *Bantu Studies* Vol. V, no. 2, June 1931, it is unnecessary to say more about it here, except to emphasise that it appears to have belonged particularly to the Korana. But I would add the information obtained in December, 1931, by Professor Maingard, when Mulukab, a Korana, who was in the Orange Free State, visited his friends at Bloemhof. When the name of the instrument was mentioned, all the Korana remembered it, but said that it was no longer played by them. Mulukab, however, became wildly excited, jumped up, and applying his traveller's stick to his mouth, hummed a tune and sketched a few dance steps. Mulukab is recognised as an expert on the instrument and can still play it. He added " You play it by yourself. It makes you forgetful of things, and you can be your own company." Plate VI shows Sele:ki, a Kora who lives in the location at Schweizer Reneke, photographed at that place playing upon the instrument.

533 [114] [115]

The *ramki*, the guitar-like stringed instrument universally attributed to the Hottentots, is unknown to these Korana, and the principles involved in its construction are entirely foreign to their musical practice.

534 184

(d) Miscellaneous Instruments.

534

The only Korana instrument known to me which comes into this category is a form of bull-roarer, called *buru-buf*. It is made for and played only by young boys, and has lost any significance it may have had. It is interesting, however, in view of Balfour's suggestion that the bull-roarer may have had something to do with the origins of the gora. (Balfour : " *The Goura*," p. 173). Among the Korana it is made of a flat oblong strip of wood about five and a half inches long, two inches wide and a quarter of an inch thick. The wood is thinned down somewhat towards the tip (the corners of which are slightly rounded), and also along the edges. A hole is bored at the thick end, a string threaded through it, and the ends of the string knotted together. The boy takes the loop of string in his right hand and whirls the bull-roarer round and round in the usual manner. Plate VII shows a Kora boy holding the instrument.

VOCAL MUSIC

533 126 115

A number of songs performed chiefly by old Daob, the blind musician, were recorded on the phonograph, and afterwards transcribed by me. The texts were secured by Professor Maingard who has kindly

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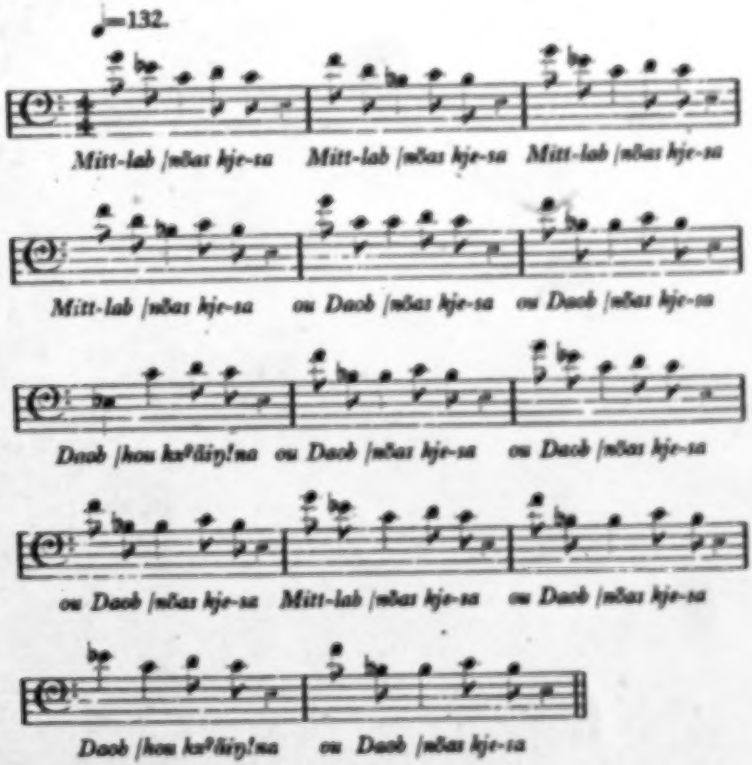
533 edited them for me. I am responsible for the adjustment of the Korana
126 texts to the melodies. It is interesting to point out that old Daob at first
115 was unwilling to sing because he had no other singers to sing with him. His voice was high in pitch, and in spite of his great age (he was well over a hundred) his intonation was excellent and clear-cut.

533 Ex. 3. *Mittlab /noãs kjesa*
539

♩=132.
Mitt-lab /nõas kje-sa Mitt-lab /nõas kje-sa Mitt-lab /nõas kje-sa
Mitt-lab /nõas kje-sa ou Daob /nõas kje-sa ou Daob /nõas kje-sa
Daob /hou kx²ãiy!na ou Daob /nõas kje-sa ou Daob /nõas kje-sa
ou Daob /nõas kje-sa Mitt-lab /nõas kje-sa ou Daob /nõas kje-sa
Daob /hou kx²ãiy!na ou Daob /nõas kje-sa

This song is descriptive of a quarrel between Daob and another man named Mittlab over the ownership of a cow. Translated, the words mean

Mittlab ! It is his cow !
Mittlab ! It is his cow !
Old Daob ! It is his cow !
Daob ! You have a beard all over your face !